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age. As one grows older he reduces his exercise but refuses to reduce his food. Dietary habits are of long standing and it is difficult to realize that the expenditure for energy and repair of tissue are not as great.

The food intake is usually reduced according to the inactivity. If there is more activity there will be need for more food. If too much food is eaten it may be stored as fat. This fat is packed around the internal organs and lessens

materially the efficiency of their functioning. Excessive flesh is a liability to the older man.

9. **Eat wisely.** The person interested in nutrition would think the subject of diet sufficiently important to be named in all the commandments. So necessary is proper diet to the health of the older person that for the sake of emphasis she would say again:

10. **Eat moderately.** The older man is fortunate if he has learned in his young-

er days that simplicity is the key to health. Overeating brings about constipation. The blood then becomes loaded with the end products of protein putrefaction. The continued presence of these toxic substances in the blood will gradually cause high blood pressure and the hardening of the arteries. These undesirable conditions seem to result in a vicious circle. Because the circulation of the blood is impaired the metabolism of

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Mere Lines—They Make or Mar Our Costumes

By ANNA PRANG, Instructor Home Economics

"DID YOU SEE that adorable green frock at The Paris? I was so sorry that I could not try it on for they had only a size sixteen, but then I can have my dressmaker make an exact copy of the design in my size. I wear a forty-two and green is not very becoming to me, but the dress is so adorable that I can't resist having it made up for myself."

Can you imagine this woman in her new dress originally designed for a much smaller figure and a very different complexion?

The picture presents a real tragedy. However, the most tragic part of all is, that such things happen day after day.

In this age of ready-made clothing, so frequently a garment, beautiful in itself, is selected and worn by the wrong type of person. Often a dress is chosen from a window display or perhaps from a picture in a catalog, and because it makes a good appearance there, it is taken for granted that it will be equally as suitable for anyone who can manage to get on the inside of it. No matter how artistic, costly, or fashionable a dress may be, unless the lines, materials and colors are suitable and harmonize with the lines, texture, and color of the wearer it is ultimately not a success.

Just how can a woman or girl tell what to look for when she buys ready-made garments, or when she makes them? What is a becoming costume? The answer is simple—a becoming costume is one that harmonizes with the personality of the wearer, and emphasizes her best points in line, texture and color. By doing this the less attractive features are obscured. The question to be answered next is, "How can I design such a costume—how shall I begin?"

In the first place the woman who wishes to design a becoming costume, must analyze herself as to: line and proportion, texture, color, and personality.

The information thus gained together with a knowledge of art principles, will serve as a guide in the right selection of lines, materials, color and style, which make up the costume. There is no definite set of rules that would be altogether practical in each individual case. However, in addition to the woman's general knowledge and feeling for the things that are in good taste, the plan of making a classification of types based on line and



- 1—Vertical center decoration emphasizes height
- 2—Horizontal lines and round design decrease height
- 3—Verticle decoration at sides suggest height and breadth

proportion as herewith given has proven very helpful. The costume is here considered chiefly from a standpoint of line. Space does not permit a discussion of color and personality.

Study your own lines—then decide what lines contribute most to your individual attractiveness. Desirable lines of face and figure may be emphasized by a repetition of the same lines in the costume or by using lines of contrast.

By line in costume is meant, first of all, the general outline or silhouette of the whole costumed figure—then such details as seams, creases, folds, pleats and tucks; such trimmings as rows of braid, lace, or buttons; and pattern of material, such as stripes, plaids or figures. In general, stiff materials produce straight lines, soft materials produce curves.

Many women have not really seen themselves as they are seen by others. They use a mirror so small that only the head, or perhaps the figure down to the waist or hips can be seen. Why should one be indifferent about the rest? Others consider it a sure sign of vanity to look into a mirror, and pride themselves upon the fact that they seldom look into one. Such a woman is either so well satisfied with herself that she thinks it impossible or unnecessary to make improvements or

she does not have the courage to look facts in the face.

In order to get a true conception of the lines and proportions of the figure, so that a proper choice of lines in costume can be made, it is necessary to make this study before a mirror large enough to reflect the whole figure at once.

Are the predominating lines of your face and figure made up of curves which express beauty and gracefulness? Have you an easy bearing? Are your movements graceful? In costume these lines may be emphasized or suggested with the softer materials, such as, crepe de chine, georgette, or cotton voile. The materials may be draped or allowed to hang in soft natural folds. Curves also may be introduced by means of trimmings, such as embroidery.

Are your predominating lines straight or perhaps angular? These lines suggest strength, dignity and positiveness. In costume the same lines may be repeated and emphasized if desired. Example: the strictly tailored, mannish suit and the straight sailor hat.

Often the lines of a costume are so inconsistent and varied that no definite thought is expressed except that of weakness. This is often the case with the extreme and ultra-fashionable type of dress. Such a costume has no meaning and can have no real beauty.

Not every woman represents a definite type, but it is very much to her own advantage to know what her lines are. The lines that help most to express her as a beautiful personality, should be repeated in the costume, and thus emphasized. Defects may be obscured by leading the attention elsewhere.

Study the proportion of your figure. To serve as a definite working basis, a study is here made of four types of figures: the ideal; the tall slender; the short stout; and the angular. In order to make the distinction more clear the last three extreme types have been chosen.

The classification of the first three types is a matter of both line and proportion. The fourth type is merely dependent upon line. Since there are no two persons exactly alike in appearance, there will, no doubt be as many variations and combinations of these types as there are people in the world; but with a definite knowledge of what is best suited to these

extreme types, all others can easily be understood and their problems solved.

A list of suggestions follows that is based upon the laws of repetition and contrast, together with concrete examples of bad and good lines as well as materials for each type.

The Ideal Figure

Of a woman is said to be eight heads high. The average figure is a little less. The eight head figure is here discussed. You may be large, small or medium in size and still be of ideal proportion—that is, the length of the head would go into the whole figure eight times; three heads to the waistline, four to the hips, six to the knees and eight to the sole of the foot. The width of the shoulder is $1\frac{3}{4}$ heads, and the hips are a little wider. Study your own figure. Do you think that approximately you could be placed in this class? The woman of average or ideal size and proportion, naturally has a wider choice of styles than has any of the other types given. The style of dress and the kind of lines may be left to her personal preference. However, this does not mean that she has no problems at all to solve—those of posture, color, texture and personality must not be overlooked.

The Slender Figure

In this case we will consider one that is taller and more slender than the average, with narrow oval face and long thin neck. *What shall she wear?*

In general she should choose curved lines which lead the eye from side to side. The decoration, if used, should be kept at the side or arranged in horizontal lines. In this way roundness of face and figure may be emphasized and width suggested. Vertical lines that lead the eye upward or downward should be avoided.

The heavy, slightly stiff materials, such as taffeta, serge, linen and gingham can be used to advantage. These materials naturally stand out from the figure, giving a suggestion of width and fullness, which counteract height. Organdie is also suitable unless the arms and neck are unusually thin.

Soft fabrics which fall in graceful curves, and do not cling to the figure are good, such as soft taffeta, satin and heavy crepe. Tricolette and georgette may prove too thin and may cling too closely to the figure. Garments should be of medium fit, not so tight that the outline of the figure shows too plainly, nor so loose that



Can You Tell What Causes the Apparent Difference in These Equally Proportioned Figures?

they seem like a lot of cloth draped on a fragile frame.

Horizontal lines expressed in ruffles, tunics, short skirts, tucks and wide hems in the skirt, wide belts and sashes, all tend to produce width. Pockets or other decorations such as plaits or buttons, if placed at the side give a similar effect. Decorative sleeves, especially loose or short ones, give a suggestion of width and are therefore desirable.

A round neckline repeats and emphasizes roundness in the face. A high collar which covers a thin neck, or a rolling collar which shortens the distance between shoulders and hair line, make the neck seem shorter and not so thin.

The hair may be worn full at the side and brought down a little over the forehead. The general outline of the hair should suggest roundness.

A becoming type of hat is one with a low crown and a soft, drooping brim medium in width. This shortens the distance between the hat and shoulders and makes the face seem wider and more round. Soft materials such as velvet, duvetyne, fur, and trimmings such as ostrich feathers, lend softness and fullness to the face. The hat also may be of contrasting color, which helps to decrease the appearance of height.

The long-haired furs, such as fox, racoon or wolf, are in general most becoming, not only because a large fur piece will cover a thin neck, but also because its softness will give an added look of fullness and softness to the face.

Short-haired furs may be equally as

attractive—much depends upon the style in which they are made up.

Apparent height may be reduced by a contrast between dress and footwear. However, the shoes and hose should not be much lighter than the dress. Example: white shoes with a dark dress are very bad.

The Short Stout Figure

The type considered here is shorter and stouter than the average with round face and very short neck. *What shall she wear?*

She should choose vertical and straight lines. Decoration if used, should be arranged vertically and kept near the center of the figure. This causes the eye to travel up and down, giving an impression of height.

Tailored suits, dresses and hats are very becoming, because with these it is possible to introduce straightness of line, and they are void of the frills and fluffs that suggest bulkiness of figure.

She should be well corseted. This includes the brassiere, which is an absolute necessity.

Garments should fit easily and comfortably. A dress that is too tight makes a woman look decidedly larger. It makes one feel that she probably bought the biggest thing she could get, but still she was too big to get herself comfortably on the inside of it. On the other hand, if the material stands out from the figure and is so loose that it seems bulky it is equally as bad.

Materials of average weight and softness may be used, such as serge, tricotine, crepes and linen. Stiff materials like taffeta and organdie, are too bulky and must be avoided. The stout woman must also deny herself silks and satins with a high luster, for the high-lights present a series of lines which tend to call attention to width and roundness of figure. Neither can she wear large checks, plaids, figures, or all-over designs for such materials would exaggerate her size. Plain materials, of neutral tone and dull finish are much more suitable. They are inconspicuous and will not place emphasis upon size.

Simple designs should be chosen. With the larger part of the costume of plain material and simple lines, it is possible to add a few touches of interest and make them mean something. The interest

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How False Ideas Mar Beauty

By MAE KELLY, Instructor of Physical Education

JUST IMAGINE yourself a frightened little college freshman ready to go through your first physical examination! Only in this case, you can eliminate the dreadful examiners and with the aid of a mirror turn yourself into one of the critical creatures.

Step in front of the mirror, turning your side toward it. Does your neck merge beautifully and gracefully into your shoulders or have you an ugly bump at the junction? Most people have the bump. Why? They have allowed their heads to hang over their books or sewing, and to bend as they watch their feet while walking instead of carrying it up and back in a queenly fashion.

Did you ever stop to think what an asset queenly poise is? Still with the side to the mirror, notice the shoulders and abdomen. Like as not the shoulder blades protrude and the abdomen instead of the chest sticks out, and there is a big hollow in the small of the back. Ask yourself, "Is it graceful?" "No," you will probably say, "But all my family are like that. It is just natural you know."

The time is at hand, when, for once, it would pay you to be different from your family. You easily can. Try this: Sway the weight to the balls of the feet. Give the stomach a gentle or strong push, whichever is necessary to get it out of sight and push up with the top of

the head until you feel as though some day it would touch the ceiling. Do not throw the shoulders back, as this increases the unsightly hollow at the small of the back and makes the shoulder blades too prominent. To correct this condition, bend the trunk forward at the waist and let the arms lay perfectly relaxed. Straighten by pushing up with the top of the head, making sure that the weight is well forward on the balls of the feet, and let the shoulders hang naturally. In the proper standing position the tip of the ear is in line with the instep.

Your new position may seem a bit queer. As one girl expressed it, "I feel as though I were going on my nose."

is eaten. The host may add the cream and sugar, or these may be passed.

Many times it is possible to combine the fruit and the cereal, as hot rice with apricots, raisins or other dried fruit. Any canned or fresh fruit may be served on cornflakes or other prepared cereal. This is one way of giving variety, which is no less important for breakfast than for dinner.

Too often the breakfast does not vary from week to week and the growing daughter of 12 to 18 years who is at the fad stage, begins to adopt the no-breakfast idea. Some adults may omit breakfast without serious effects, but no growing boy or girl should be allowed to go to school without some warm food. Much trouble will be overcome if the meal planner realizes that the large number of ways of serving fruits and the large variety of cereals, allows no excuse for monotonous breakfast menus.

Some families want a more substantial meal in the morning, or often one or two members of the family need more food. For them add a simple protein dish of eggs, bacon, sausages, ham, creamed meats or fish. It is not wise to serve chops, steak or a similar meat for breakfast since meat is usually served at dinner. Eggs are most desirable because of the ease of preparation as well as because of

their value as tissue builders for the growing children.

There are a number of ways of serving eggs, tho soft cooked, poached, scrambled and creamed eggs on toast are the most reasonable because of being so quickly cooked.

For the very heavy breakfast, potatoes in some form are used. There are usually potato cakes, hashed brown or creamed potatoes. The great danger in this kind of a breakfast is that the fruit will be omitted. This is true of many farm menus where the first meal of the day consists of oatmeal, bread and butter, "fried" potatoes, salt pork and coffee. Tho the strenuous labor of the farm requires more fuel foods, as bread, cereals, potatoes and fat, yet it is equally necessary to include minerals, fruit acids and the vitamins to insure the proper functioning of the body.

To serve a breakfast of apricots, cream of wheat, bacon, eggs, creamed toast and coffee, it would be best to make at least two courses of the meal. This would mean that one could have hot food on warm plates. One cannot over emphasize the desirability of serving hot foods hot and not in a tepid condition.

For such a meal the first two courses, that is the fruit and cereal, may be combined as suggested in the menu with the

grapefruit and oatmeal. The table should then be cleared, first removing the tureen containing the cereal and then removing the cereal and fruit dishes, beginning with the hostess. Next bring in the warm plates and place in front of the host, with the serving silver necessary. Bring in the platter of bacon and eggs for the host to serve. The cups, saucers, cream and sugar are already placed at the plate of the hostess. Lastly, get the hot toast, or if there is an electric toaster, the toast can be made at the table and served really hot.

Variations in the above menus may consist of jam, jellies, honey or syrup to be served with the hot breads. Some families like doughnuts or cookies at this meal.

Griddle cakes and waffles as a regular part of the diet are possible only for the more sturdy digestions. They are an interesting variation in the menu, but should be served only when time and service allow. If a grown son or daughter can "bake" for a while and so let the mother eat at least part of the meal with her family, pancakes are allowed.

But no mother should be a slave to the whims of her family to the extent of serving at any time, any food that keeps her away from her rightful place as director and guide of the family table.

Mere Lines—They Make or Mar Our Costumes

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should be kept near the center as much as possible, and the flow of line should be vertical. This may be accomplished by means of a V neck, or collar which comes to a point, or a vest, or a bit of embroidery, or an appropriate pin. If there are any decorations on the skirt they should also be kept near the center. Pockets on the hips, tunics, accordin plaits, ruffles, wide hems and tucks in the skirt must be avoided. Skirts should be long. Long sleeves are better than three-quarter length or short sleeves. Wide or contrasting belts should never be used—a narrow belt made of the dress material is much better.

A neck line that comes to a point at the center is best. If a collar is used it should follow the same line, come close to the neck at the sides, and should not roll, so that all of the neck may be seen.

She will add much to her height by dressing her hair high on her head. Not much of the forehead should be covered. The hair should be worn close at the side, leaving the ears uncovered, or letting a little of the hair fall softly over the top of the ear. One thinks of the distance between the collar and the hairline as belonging to the neck. When the ear is uncovered it makes the neck seem longer.

A close fitting hat, the lines of which lead out and upward is usually becoming. A high crown gives height, and a brim irregular in shape is better than a round one, because it does not repeat the roundness of the head. Large drooping hats should be avoided.

Short-haired furs, such as sealskin, mink, and moleskin are most suitable because they are not very bulky. They should be made up in pieces that lie flat if possible. A heavy fur coat makes one

look much larger and is not becoming to a stout woman.

Her footwear should be kept as inconspicuous as possible. A high shoe suggests more height than an oxford or a low shoe with straps.

The Angular Figure

Pronounced angular lines may be found among persons of all ages, but more often after middle age, and among all sizes and proportions, except the stout.

Some of the characteristics of this type are sharp features, pointed nose and chin; cheeks somewhat hollow, and the neck quite long and thin. When to this is added a drooping mouth, and hard or severe expression, much care and thought is required in the choice of lines.

The shoulders are often too square, and the back forms a straight uninteresting line. Sometimes the shoulders droop and the chest is flat. In some persons certain bones seem unusually prominent, such as the collar bone, bones of the hips, wrists and ankles. Then there is the angular type commonly called the "raw-boned"—a person who is not necessarily thin but whose bone structure is large.

What shall she wear? Soft materials will soften the expression, and curves repeat roundness of face and figure, and make one forget the angles. The strictly tailored mannish suit should not be worn.

She should choose materials that drape well, such as soft silks, duvetyne, velvet, georgette and other crepe materials. Lace and furs are also very desirable. The fabrics with a high sheen or luster, such as some satins, silver or gold cloth, and patent leatherette, must be avoided. They make her look cold and unsociable.

She needs soft, round lines around the neck, rolling or high collars and soft

frills. Any severe decoration, such as geometric designs or pointed lace, or a collar which comes to sharp points should not be used, because the points and angles of the face and neck are repeated and therefore emphasized.

Any hair line that gives a softening and rounding effect to the face may be chosen. The hair might be puffed a little at the side, making the whole outline of the head round. The length and thinness of the neck will not be noticed so much if the hair is dressed low on the neck, and a part or all of the ear is covered.

A hat with a soft crown and soft, medium-sized brim is becoming. It is possible that a turban of soft lines might be worn. A slightly drooping brim, especially one with a facing of a light, becoming color is good, because the reflection of light and color upon the face gives a suggestion of fullness. The trimmings should be soft, such as ostrich feathers, fur, graceful bows or light-weight materials, or ribbons, or bunches of small flowers soft in color and texture. The severely tailored hat should not be worn. The trimmings such as quills, pointed bows should not be used, because they emphasize the undesirable lines of the face and make the expression seem more severe. A large hat makes the face seem thin and small, and by deepening the shadows in the face, emphasizes angularity.

Furs always have a softening effect upon the lines of face and figure and do much to suggest, or emphasize, gracefulness in general. The result is appreciated so much by women that some of them suffer with furs on a hot summer day, simply because they are becoming. Long-haired furs such as wolf and fox are espe-

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son at the slightest weight consistent with the most perfect health of which he is capable." A witty person once said that a good cook is more to be feared when one is well than a bad doctor when one is ill. Simple living, good hygienic habits, and proper food are all essentials for a ripe old age. We need our older people. Why not have them live to be a hundred? In his report on the autopsy of Thomas Barr who lived to the age of 152 years and nine months Dr. Harvey attributed his death to the change from a simple diet of cheese, milk and whole wheat bread to the rich living which he received in London and to the change from good wholesome air of the country to the dusty air of the city. He had always lived the carefree life of the peasant.

Dr. Langworthy gives the following table for the food requirements in old age:

MEN—

Age	Average weight	Calories needed
60	144.1	1965
70	138.7	1891
80	134.7	1531
90	117.2	1446

The requirement is slightly less for women than for men.

WOMEN—

Age	Average weight	Calories needed
60	124.8	1702
70	118.2	1612
80	113.3	1288
90	108.5	1234

There are in our modern life young-old men who are adding their great service to humanity. They are the men who have a love for their fellowmen and who seem to have been carried thru the span of years by their great interest in events and folk everywhere.

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MERE LINES—THEY MAKE OR MAR OUR COSTUMES

(Continued from page 6)

cially becoming. However, collars and neck pieces of seal or moleskin may be equally as appropriate if made up in such a way that they come up high on the neck. The small or thin woman cannot wear a heavy-looking fur piece or coat. These would make her look small and weak by contrast.

The thin woman or girl with angular lines has to be especially careful in her choice of jewelry. Heavy-looking beads and chains, or sparkling jewelry is not becoming—it makes her look weighted down, and unless she is unusually vivacious, an array of sparkling stones and glittering gold, is likely to outshine her. Something smaller, less pretentious and less conspicuous, beautiful in line, and of definite color value is much more appropriate and becoming.

The color of her footwear need not

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necessarily be the same as the color of the dress or suit. Gray, brown, black or tan may be worn with almost any color of dress, provided there is harmony. Gloves, quiet in tone, and inconspicuous are best. White gloves with a dark costume are very trying, especially if the hands happen to be large or in any way unattractive.

It is not sufficient, however, to have the costume becoming in line. The matter of texture in material, of color, and of personality as expressed by the costume, are of equal importance. These subjects will be discussed in later issues.

HOME ECONOMICS CELEBRATES IT'S THIRD ANNUAL "HEC DAY"

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weary group of people by Saturday night. If so, you do not know the "Hecs" for on Saturday night the big annual home economics dance was given and who could be too tired for that.

And so Home Economics day is over for another year. The money is not an accurate indicator of success, still it seems significant that the Home Economics club took in about \$1600 during the celebration.

Much credit for the success of the day is due to Alma Hansen, the president of the Home Economics club and Kathryn Schultze, the business manager of the celebration.

To those in other departments of Iowa State, to visitors, to Ames residents and to college women themselves, "Hec Day" was an unqualified success.

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